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AMONG THE DEALERS

WHEN exhibitions in New York City occur on the days that an issue of this paper is going through the press, the reviews of these exhibitions must necessarily be deferred to the next monthly number; which in the case of exhibitions lasting a few days makes such reviews rather reminiscent. As this magazine, however, aims to be a critical record and not an ephemeral announcement such notices may yet be accepted as belonging to the literature of art.

The past month has been exceptionally rich in dealers' exhibitions. The Ehrich Galleries showed an interesting and important collection of French art of the seventeenth and eighteenth centuries, including works by Mignard, Chardin, Pousin, Drouais, Greuze, a magnificent Boucher, "Venus and Adonis," a delightful Pierre Mignard and many others.

The Indian pictures by J. H. Sharp, shown at the Fishel, Adler & Schwartz Gallery contained some heads of Indian types which were not quite as satisfactory as the artist's landscape work. His scenes of the "Custer's Battlefield" and "The Ford—Little Big Horn" had charm, freshness of color and absolute sincerity.

At this gallery may also be seen an unusually strong example of the late Th. de Bock, which shows this Dutchman's affinity to Boecklin in a marked degree. Canvases by Van der Weele and Jan van Essen are also of a superior quality.

The portraits by Alphonse Jongers which have been on exhibition at the Julius Oehme Gallery are the work of a man who devotes much attention to his setting, sometimes to the detriment of his subject. He is best in his portraits of men. The one of Col. Schuyler Crosby and one of Master Richardson Pratt are meritorious.

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At the Knoedler Gallery the portraits by A. Muller-Ury were not up to the usual standard of this artist's work. The paintings by George Hitchcock, which hung in the same gallery, were as gorgeous as his tulip fields usually are, lending themselves well for the reproductive process. "The Birth of Venus" was a new departure of the artist in the mythologic-symbolic field, and was highly decorative.

The exhibit of Frederic Remington, seen at Knoedler's the last fortnight, presented his usual Western scenes with great vigor and virtuosity.

The K. J. Collins Gallery held a fine collection of French bronzes by Falconet, Clodion, and Houdon, and one of furniture in the styles of the eighteenth century.

Paul Cornoyer showed his recent work—and it was very good—at the Powell Gallery on Sixth Avenue, where he usually holds his exhibitions.

The distinct place which Mary Cassatt occupies in the world of art was exemplified by the exhibition of her work at Durand-Ruel's.

The Charles Caryl Coleman pictures are an annual feature at the Noët Gallery and had their innings last month.

Dutch Art was shown at the Tooth Gallery, together with some excellent Barbizon paintings.

Several interesting dealers' exhibits are announced for this month. That of paintings by Paul Dougherty and William Sartain, at Macbeth's, should prove valuable, for Mr. Dougherty and Mr. Sartain are both men of distinguished talent. That of Howard Gardiner Cushing's work, at Montross', should be equally important.

At Keppel's have been a charming series of portraits of ladies and children,

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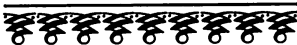
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Among the Dealers



mostly eighteenth century French, with an occasional powerfully engraved print eclipsing the merely elegant ones. The illustration on this page is from Mme. Le Brun's portrait of the children of Louis XVI.

J. Alden Weir has an exhibition of his recent paintings which show the beauty of his work in its delicate harmony of color and its delicacy of treatment. There is none of the brutality of execution that frequently mars the work of the broader painters. He treats his subjects suavely and gently, with an affectionate hand; his art has the breadth of genuineness in it, and a dainty, melodic charm.

The exhibition of water colors painted by artist members of the Salmagundi Club was a creditable show. Noteworthy among the contributions was the Morgan prize winner, "The Henna Market," by Arthur Schneider, "Blossom Time," by Cullen Yates, and a strong "Mischievous Afoot," by Gordon Grant.

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